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BULLETIN OF THE WORCESTER ART MUSEUM

VOLUME XV

OCTOBER, 1924

NUMBER 3



THE CRUCIFIXION

DETAIL

ITALIAN, THIRTEENTH CENTURY

IN MEMORIAM

FRANK FARNUM DRESSER

The death of Frank Farnum Dresser, which occurred on September ninth, removes from this Board one who was held in the highest esteem by his associates. He was elected a Trustee in April, 1914. We record our appreciation of his sterling qualities and of the faithful and efficient service which he rendered. By hard work and steadfast perseverance he attained prominence and distinction in his profession and among his fellowmen. He was a man of fine ideals, and during the period of his active life, which was terminated so suddenly and unexpectedly, he strove to make his service effective and accomplished much. Most considerate of others, he made an earnest effort to assist them in their endeavors. His affable manner and genial disposition won for him a host of friends who always welcomed his presence at their gatherings, and who unite with us in our feelings of sorrow at his untimely death. His judgment and advice were not only highly regarded, but were of great value to the Museum, which has sustained a serious loss by the termination of his services.



THE LAST SUPPER
ITALIAN, THIRTEENTH CENTURY
Fresco, 93 inches by 101¼ inches

TWO THIRTEENTH CENTURY FRESCOES

Beyond giving misleading information as to its distance from Rome and its population, all that a certain popular encyclopædia has to tell us of Spoleto, one of the most beautifully situated and interesting towns in central Italy, is that "it is the seat of an archbishop, and produces truffles," with the added note that for some six centuries it was the headquarters of a duchy. A popular gazetteer is more satisfactory, for from it we learn that the city stands on a rocky hill, that water is brought to it by a seventh century aqueduct of specified height and length, that it has a citadel dating from the days of the Goths, and a fine cathedral with frescoes by Filippo Lippi. This, indeed, is better, but it hardly suggests that this Umbrian town teems with objects of great interest to the lover of the plastic arts and to the archaeologist. But so it is.

The most striking feature of Spoleto, from the point of view of the student of art, is the number of frescoes found in its churches and those of its suburbs and immediate neighbourhood, not forgetting the paintings which have been removed from disused churches to its picture gallery. These frescoes range over centuries: the earliest are said to belong to the ninth, but we are on more certain ground, perhaps, with others which are attributed to the twelfth. And the centuries from the twelfth to the sixteenth are well represented, though, unfortunately, some of the earlier ones have suffered at the hands of time.

The churches in the city itself are, naturally, better known than those in its environs; but the latter are

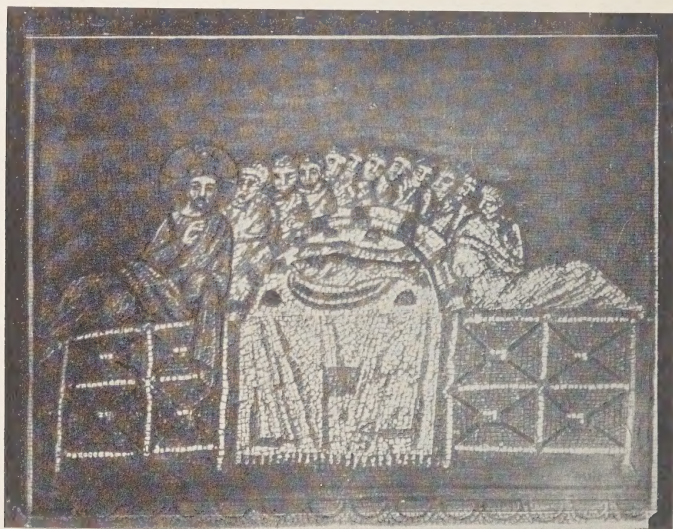


THE LAST SUPPER

DETAIL, GROUP AT THE EXTREME RIGHT OF THE COMPOSITION

not to be neglected. One of them, that of S. Salvatore otherwise known as Il Crocifisso, boasts of a Byzantine fresco and other frescoes of the thirteenth century. Another, S. Giacomo, about four miles from the town, has important frescoes of a much later date by the painter Giovanni Spagna.

Till comparatively recently there was another church in the environs containing truly remarkable and most interesting frescoes. This church, which bore the unusual title of S. Maria inter Angelos, has been secularised; but its frescoes have been preserved, and two of them, painted in the second half of the thirteenth century, the *Last Supper* and the *Crucifixion*, which are here reproduced,* are now in the Worces-



THE LAST SUPPER

MOSAIC IN S. APOLLINARE NUOVO, RAVENNA, SIXTH CENTURY

*See pages 59 and 65

ter Art Museum. The early date of the *Last Supper* fresco is indicated by the placing of Judas with the other Apostles and his having, like them, a nimbus: at a later date western artists usually represented him as sitting in some way apart from the rest and without a nimbus, as in the Giottesque *Cenacolo* in the refectory of S. Croce in Florence. Practice varied, however, as may be seen by comparing the S. Croce *Cenacolo* with that in the Arena chapel in Padua.

The Spoleto fresco is remarkable in more than one way. It is more decorative than one would expect: the hanging curtain in front of the table strikes the eye at once, as does the little picture of the Agony in



THE LAST SUPPER (*Il Cenacolo*)
GIOTTO, FLORENTINE, 1276 (?)—1337
PADUA, ARENA CHAPEL

the Garden which the artist has painted in the corner. The moment chosen is quite obviously that when Judas was indicated as the coming traitor; he is the ill-natured looking person sitting at the extreme end of the table and dipping bread in a dish. Artists vary in their choice of the moment to be depicted. Many, as here, take the dramatic pointing out of Judas, others take the institution of the Holy Eucharist as their theme.

The early artists were very fond of symbolism in this connection, and later the fish played a great part in that symbolism, probably because the letters which made up the Greek word for fish were the initials of words meaning Jesus Christ, Son of God, Saviour. So in the Roman Catacombs fish and bread together constantly indicate the Holy Eucharist; it may be in the form of two fish and five loaves, recalling the miracle of the feeding of the multitude, as in the Catacomb known as the Cappella Greca; or it may be represented by a fish and, in front of it, a basket containing bread and a glass vessel containing wine, as in the crypt of Lucina, dating from the first half of the second century.

There is no instance of the representation of the Last Supper itself in the Catacombs; the earliest undoubted representation still in existence is that to be seen in a sixth century mosaic in the church of S. Apollinare Nuovo in Ravenna.* There we find Christ with the apostles lying round a semicircular table on which are seven loaves of bread and, on a dish, two fishes; so that here, too, we find the symbolism which had been a feature of the art of the Catacombs. And that feature persisted for long—in fact, it is found as late as the end of the fifteenth century, for example,

*See page 62.



THE CRUCIFIXION
ITALIAN, THIRTEENTH CENTURY
Fresco, 116¼ inches by 80½ inches

in Leonardo's picture in S. Maria delle Grazie in Milan. This all points to the symbolic character of the fresco now in the Worcester Museum; the artist who decorated S. Maria inter Angelos had in his mind not so much the fulfillment of the law by the eating of the Paschal lamb as the institution of the Holy Eucharist, and therefore he displayed on his table loaves of bread and dishes of fish with charmingly drawn flagons and cups for the wine.

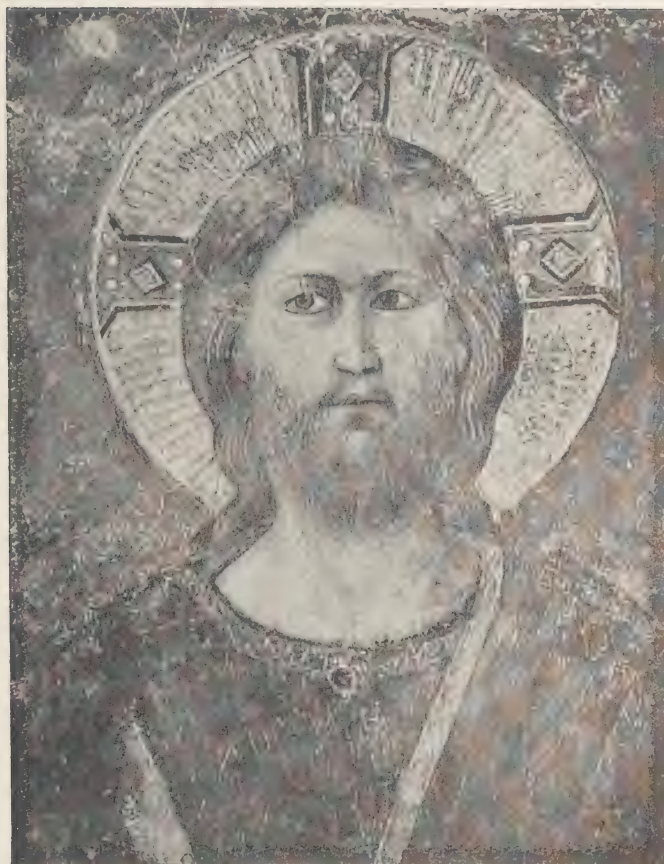
Speaking generally, thirteenth century artists treated the subject of the Crucifixion not so much from a realistic point of view as from that of dogma; that is, with the intention of showing in symbols the end of the Synagogue and the birth of the Church, rather than portraying the suffering Christ. In the Spoleto fresco we find a more realistic representation. The Christ is in a position of agony; angels attend Him, one of them holding a chalice for the reception of the blood. It is true that the Madonna and three of the women of Jerusalem stand on one side of the cross, St. John and St. Mary Magdalene on the other; but these six figures really form one group, and there seems little definite symbolic representation of Church and Synagogue, unless it be in the traditional placing of the Madonna on the right and St. John on the left, which can be easily explained on other grounds. What is not obvious is the meaning, if any, to be attached to the two figures on the right of the cross.

These two frescoes have not the monumental character of many wall paintings of the thirteenth century. Yet they are rarely equalled in refinement of line and form, or surpassed in liveliness of colour—tones



THE CRUCIFIXION
DETAIL, HEAD OF CHRIST

of red, yellow, blue and green. The designs and individual figures have the spirit of life, exceptional tenderness, and an unusual quality of sentiment. There is real drama, but drama enacted with restraint. What could be more expressive and sensitively conceived than the Christ on the cross? In the head and shoulders the highest point of intensity is realized. Below the Christ is the fainting Madonna and a number of followers. This passage of the Madonna with the arms of her immediate attendants supporting her, gracefully and rhythmically arranged, is emotional in the highest degree. The dramatic side of the incident is conveyed by gesticulation and inclination of the heads. Nothing could be more eloquent than the uplifted hands of St. Mary Magdalene, or more telling than the sentiment expressed in the St. John by her side. Although Byzantine art is the basis of this phase, indeed, of most Italian painting, it manifests itself in these frescoes chiefly in externals, in the drawing of clothes and drapery, in spacing, and in the grandeur of the figures. This is particularly true of the *Last Supper*. But these elements, both in composition and mannerism in painting, are much modified by the Roman spirit, very suggestive of Pietro Cavallini, as may be seen by comparing the head of Christ and the other heads in the Worcester *Last Supper* with similar subjects by Cavallini in Sta. Cecilia in Rome. The type of face is, in one case, so naturalistically Roman that the figure on the extreme right of the composition, Judas, might be a Roman senator. This influence is also apparent in the narrative character of the subject and in the extremely interesting still



HEAD OF CHRIST
PIETRO CAVALLINI, ROMAN, LATE THIRTEENTH CENTURY
ROME, STA. CECILIA

life on the table, which, at the same time, shows Byzantine influence. In spirit, these paintings, and others which I have seen from the same church, are essentially Italian.



THE LAST SUPPER

DETAIL, THE AGONY IN THE GARDEN

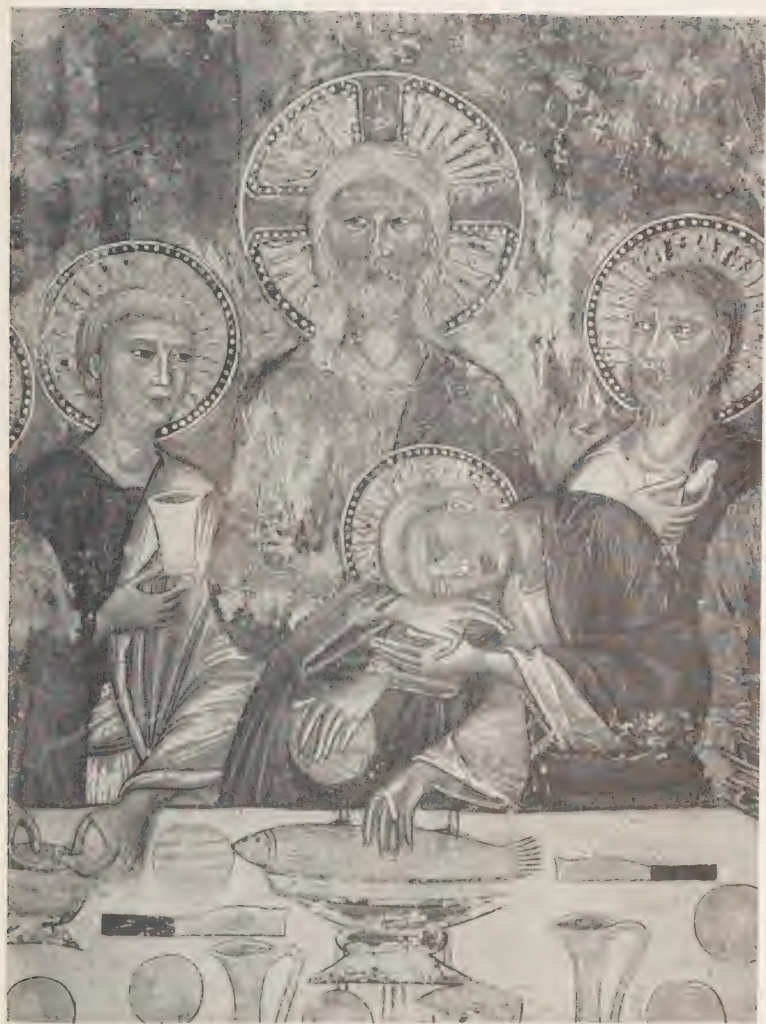
The new spirit is more evident in the design of the *Crucifixion* than in that of the *Last Supper*, although the latter has greater unity and is in a more modern spirit than much present-day painting. Here is a reversal of the laws of perspective, which contributes not only to the æsthetic result but helps to avoid the monotony of a row of figures, and, in addition, emphasizes the most important one in the gathering. Whether the artist had the technical knowledge to do otherwise is beside the point; if not, then it was all the better for art.

RAYMOND HENNIKER-HEATON

Reference:

Van Marle, Raimond, *The Development of the Italian Schools of Painting*. Vol. I., p. 407.

Quoted in part from an article by Raymond Henniker-Heaton in the September 13, 1924 issue of *Country Life*, London, England.



THE LAST SUPPER
DETAIL, CENTRAL GROUP

INDORSING CONTEMPORARY ART

In view of the fact that museums in the past have not given encouragement to what is termed radical art, there is no evidence of the danger of a museum following such a policy. But we have had much proof—since the beginning of museums—regarding the indorsement accorded conventional art. Such indorsement, it is interesting to note, has had disastrous results on the permanent value of the collections formed as well as on contemporary taste and art.

Although our desire has been to avoid such errors of judgment, we have as far as our convictions allowed given equal opportunities to conventional art and to that which expressed radical tendencies. We have been less conservative in the character of our transient exhibitions than in the selection of current art for our permanent collection.

It is not the Museum's intention to give its stamp of approval to any temporary exhibition whether of the conventional or advanced type. This neutral position is not taken in order to protect the public against the real or supposed evils of unconventional exhibitions, but to protect the museum from suggestions that it is prejudiced and unfair towards some one style of painting. Moreover, in view of the fact that it is almost impossible to prove the contemporary importance of a work of art at the time of its production, such an attitude is the only one possible for a museum to take however constructive and courageous it may be.

R. H-H.



THE CRUCIFIXION

DETAIL, ST. MARY MAGDALENE AND ST. JOHN

EXHIBITIONS

October

WORK BY ARTISTS AND ART STUDENTS OF WORCESTER AND ITS NEIGHBORHOOD

WORK BY MEMBERS OF THE WORCESTER PHOTO CLAN

GIFTS OF MRS. KINGSMILL MARRS

November

PAINTINGS AND DRAWINGS BY BORIS ANISFELD

December

WORKS BY THE NEW MEXICO PAINTERS

PAINTINGS BY ISABELLE TUTTLE

CONCERTS

The first concert of the season will be held on Sunday afternoon, December 7. Others will follow on alternate Sundays during December, January, and February. These concerts are free to the public.

EDUCATIONAL DEPARTMENT

LECTURES

November 6. IN SEARCH OF ITALIAN PRIMITIVES
CAPTAIN R. LANGTON DOUGLAS

November 18. THE THIRTEENTH CENTURY FRESCOES IN
WORCESTER
RAYMOND HENNIKER-HEATON, *Director*

December 2. MODERN FRENCH PAINTING AND THE CLASSIC
TRADITION
WALTER PACH

December 16. HAND-WOVEN TEXTILES
ELLA I. SIMONS, *Curator of Decorative Arts*

These lectures will be held at 8 o'clock in the Lecture Hall.

INFORMAL TALKS

Beginning December 14, informal talks will be given in the galleries on Sunday afternoons at 4 o'clock. These will alternate with the concerts.

STORIES

Stories for November are to be Russian Fairy Tales. These are told on Saturday afternoons by Miss Thayer and Miss Bryan. The subjects are as follows:

November 1. THE WONDER OF THE SCARLET FLOWER

November 8. MIRACLES OF THE WOODEN DOLL

November 15. THE LITTLE COLT OF TZAREVICH ALEXIS

November 22. THE GREY WOLF AND THE GLOWING BIRD

November 29. WASSILISSA THE WISE HIDES WITH BABA-YAGA



HALL, SECOND FLOOR OF THE MUSEUM



BULLETIN OF THE
WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS
Issued Quarterly

*Entered as second-class matter July 7, 1911, at the
post office at Worcester, Mass., under the
act of July 16, 1894*

*Acceptance for mailing at special rate of postage
provided for in section 1103, Act of October 3, 1917,
authorized May 9, 1924.*

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The Commonwealth Press, Printers, Worcester

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HOURS OF ADMISSION FREE

Daily from 10 A. M. to 4 P. M.
Sunday from 2 to 5 P. M.

SUSTAINING MEMBERSHIP

The Sustaining Membership is composed of persons sufficiently interested in the work of the Museum to pay an annual fee of five dollars. Sustaining Members will receive all reports, catalogues, and bulletins issued by the Museum, and invitations to all lectures and receptions held under its auspices.

BULLETIN

Copies of the *Bulletin* may be obtained without charge. They are sent regularly to members of the Corporation, Sustaining Members, and to institutions. Others desiring the *Bulletin* by mail should apply to the Secretary; the cost of mailing is ten cents for one year, or one dollar for a life subscription.

REFERENCE LIBRARY

The library at the Museum contains books and periodicals on art and related subjects, which may be freely consulted or borrowed by the public.

EDUCATIONAL DEPARTMENT

The use of the loan collection of lantern slides and mounted photographs, embracing subjects in art, history, and travel, is offered free to the public.

Illustrated talks on various phases and periods of art, stories, and guidance through the Museum are given without charge. Appointments should be made in advance.

THE SCHOOL OF THE
WORCESTER ART MUSEUM

The school occupies the Salisbury House at 24 Highland Street. It includes departments of Design, Drawing and Painting, Metalwork, Pottery, and Weaving.

Three year course. Day and free evening classes.

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no. 4

BULLETIN OF THE WORCESTER ART MUSEUM

VOLUME XV

JANUARY, 1925

NUMBER 4



MADONNA AND CHILD
CATERINO
VENETIAN, FOURTEENTH CENTURY

A REDISCOVERED MADONNA BY CATERINO

For a time I was doubtful as to whether this was really a fourteenth century picture. That it is Venetian there can be little doubt. It is highly suggestive in general character of the period, and of Caterino in particular, and the signature appears authentic. Most of the drapery and the design of the frame, which is contemporaneous, point to the last half of the fourteenth century. The flowered hillock is definitely of the same period, and so is the richly embroidered drapery on the Child. The type of faces, the eyes with the whites sharply accented, are quite in keeping with fourteenth century tradition. Furthermore, mention is made by more than one writer of the disappearance of a *Madonna and Child* signed "Caterinus pinxit", which was in Citta di Castello in 1832. Its description points to the Worcester panel. But the disturbing fact is the advanced character of the picture, particularly in the modelling of the faces and in the arms of the Child.

It has been suggested that this Madonna belongs to the same year as the Virgin by Caterino in the Accademia in Venice, viz. 1375. There is a distant resemblance in type between the saint on the left of the altar-piece and the Madonna in the Worcester picture, but there is a difference in spirit. Our panel has not the hieratic character of the *Coronation of the Virgin*; the Byzantine-Gothic spirit gives way to something more informal and intimate, more mobile and monumental. The modelling is exceedingly plastic, much more so than in the Count Orsi triptych by Caterino now in the Walters collection in Baltimore. The



ALTARPIECE BY CATERINO

WALTERS COLLECTION, BALTIMORE

purple robe is in a later manner, and the transparency of the colour in the faces also suggests a more northern development. That our Madonna was executed by the same Caterino who painted the Coronation in the Accademia at Venice, and the triptych in the Walters Collection there is little doubt. After studying the picture carefully, one possible explanation for the divergence in style and technique appears to be that it may have been painted later than any other known picture by Caterino, probably about 1380, and that years later—in the first half of the fifteenth century—some repainting and glazing were done, chiefly on the faces,

hands, feet, and robe. This has given the flesh the appearance of a later character of modelling.

There was more than one artist named Caterino in Venice in the fourteenth century. Among others were the sculptor, Caterino di Maestro Andrea, and a painter whom we may call Caterino III. The latter, the subject of this article, is first mentioned in 1362 and for the last time in 1382. It is generally accepted that our Caterino died about this time, or at least stopped working. It is not impossible, however, for him to have lived much later and worked into the beginning of the fifteenth century; in which case we should have another explanation for certain characteristics in the Worcester Madonna.

The Virgin in our picture is placed on a hillock with the moon at her feet: the sun is not now discernible. The red slippers of the Madonna and the richly incised gold pillow upon which she is seated give a delightful character of decoration to the design. The drapery on the Child, also incised and decorated with gold and vermillion, provides a rich note. The Virgin's robe is purple. The embroidered mantle, mainly black in tone with evidences of blue, is delicately embellished with gold floral patterns. This floral pattern finds a continuation in the small flowers scattered on the hill-ock—all contributing variety and texture to the design. The source of this method of seating the Madonna, and the rays emanating from her, is possibly the Madonna by Giovanni di Bologna in the Venice Accademia, No. 17. An anonymous Venetian triptych in the Walters Collection, painted about 1400* and By-

*Berenson, *Venetian Painting in America*, p. 3



ALTARPIECE BY CATERINO

VENICE, ACADEMY

zantine in feeling, shows the Madonna seated in the same way, and appears to have been influenced in general design more by Caterino, and possibly by the Worcester panel, than directly by Bolognese artists.

RAYMOND HENNIKER-HEATON

References:

- Muzzi, *Mem. civ. di Citta di Castello*, 1844, II, p. 201.
- Magherini—Graziani, *L'Arte a Citta di Castello*, 1897, p. 158.
- Mancini, *Citta di Castello*, 1832, II, p. 41f.
- Venturi, L., *Le Origini della Pittura Veneziana*, p. 33.
- Testi, L., *Storia della Pittura Veneziana*, p. 236f.
- Thieme-Becker, Vol. VI, p. 184.

KARTTIKEYA

SOUTH INDIAN, PROBABLY SEVENTEENTH CENTURY

Orthodox Hinduism is divided into two sects, the followers of Vishnu in the North and the devotees of Siva in the South. Vishnu, the Preserver, stands between the powers of good and evil and causes right to prevail in the end; the sun is his chief emblem, his colour the pure transparent blue of the Himalayan sky new-swept by storm. Siva is at once the Destroyer, the Regenerator, the Lord of Bliss; fire is his emblem, fire which is both destructive and purifying.

Karttikeya, the deity represented in a relief recently acquired by the Museum, is the son of Siva and, according to Hindu theology, the god of war and the slayer of demons. His *vahan* is the peacock on which he sits, signifying, no doubt, the pride, pomp, and ceremony of the leader of the armies of the gods. He is one of the chief agents of Siva, the Destroyer.

There are many legends regarding the birth of Karttikeya. According to one he had no mother but was produced by Siva alone and was suckled by six nymphs of the Ganges. In order that he might receive nourishment from all six at once, he was endowed with six faces. Another version of the tale relates that six babes were born of the six nymphs and that Parvati, the wife of Siva, embraced them so fondly and so closely that they became one, but kept their six faces and twelve arms and feet.

In our Karttikeya three of the faces appear in high relief on the front of the slab and the three others are in low relief on the reverse side (See page 85). Twelve



KARTTIKEYA

SOUTH INDIAN, PROBABLY SEVENTEENTH CENTURY

Black granite, height 39 inches

arms, the extended ones slightly broken, are discernible from the front but no attempt has been made to represent more than two feet.

Such many-headed, many-armed figures as this are difficult for the modern occidental mind to understand. We do not fully appreciate either the theology they represent or the oriental concept of art. To the Hindu worshipper these multiplied members are as much symbols of strength as were the lion-skin and club and mighty muscles of Heracles to the Greeks. The Indian point of view is expressed in the following quotation from the *Bhagavad-Gita*:

God! In Thy body I see all the gods,
And all the varied hosts of living things,
And sovereign Brahma on His lotus-throne,
And all the *rishis* and the snakes divine.
I see Thee with unnumbered arms and breasts,
And eyes and faces infinite in form.
I see not either source or mean or end
Of Thee, the Universal Form and Lord,
Bearing Thy diadem, Thy club, and disc.
I see Thee glowing as a mass of light
In every region, hard to look upon,
Bright as the blaze of burning fire and sun,
On every side, and vast beyond all bound.
The Undivided Thou, the highest point
Of human thought, the seat supreme of all;
Eternal law's undying guardian Thou;
The everlasting Cause Thou seem'st to me.
I see not Thy beginning, mean, or end;
Thy strength, Thy arms, are infinite alike,
And unto Thee the sun and moon are eyes;
I see Thy face, that glows as sacred fire,
And with its radiance heats the universe;
For all the heavenly regions and the space
'Twixt earth and heaven are filled by Thee alone.



KARTTIKEYA

REVERSE SIDE OF RELIEF

Western civilization has, in the main, been unsympathetic toward Hindu religious art. Vincent A. Smith says, "The many-headed, many-armed gods and goddesses whose images crowd the walls and roofs of medieval temples have no pretensions to beauty, and are frequently hideous and grotesque." And so they may be to those who expect to find in art a copying of nature in her usual familiar aspects. But if we look rather for the unified, powerful expression of an idea or emotion, then nothing is to be condemned as unlovely merely because it is not to be found in the anatomy books. Dr. Coomaraswamy says in his essay on *Indian Images with Many Arms*:

It is no criticism of a fairy tale to say that in our world we meet no fairies: we should rather, and do actually, condemn on the score of insincerity, a fairy tale which should be so made as to suggest that in the writer's world there were no fairies. It is no criticism of a beast-fable to say that after all animals do not talk English or Sanskrit. Nor is it a criticism of an Indian icon to point out that we know no human beings with more than two arms.

Our Karttikeya is essentially the embodiment of an idea, and as such is entirely in keeping with oriental tradition. It dates from a period of Indian art when sculptors were more concerned with line and pattern than with the expression of form. The figure is seated under an arch directly in the centre of the composition. The upper portion of the design is balanced with the strictest precision. The curving head-dress in the centre repeats the curve of the upper arch, and the arms at the side lead the eye upward toward the arch. At the same time the arms lower down repeat the line of the thighs, drawing the composition into a unified whole. A note of serenity is introduced in the horizontal line of the leg on the right, which repeats the horizontal base. The lower part, though less symmetrical than the upper, is no less evenly balanced, for the interest in the extended foot of the deity on the left is weighed against the body and head of the peacock on the right. The symmetry and restraint of the whole design make for that feeling of vitality cloaked in repose—that “perpetual movement perpetually poised”—which is present in the finest of Indian sculpture.

E. I. S.

Coomaraswamy, A. K.: *The Dance of Siva*, p. 71.

Havell, E. B.: *The Ideals of Indian Art*.

Imperial Gazetteer of India, 1910, Vol. II.

Trubner's Oriental Series: *The Bhagavad-Gita*, translated by John Davies, p. 121.

CHILDREN AND MUSEUM FATIGUE

A short time ago the statement was made that it is unwise for young children to visit an art museum for they experience "museum fatigue," since they are not old enough to understand the objects exhibited. The idea was expressed that children did not experience museum fatigue in a natural history museum, therefore the child should be brought in contact with this particular type of museum, and only when older be brought to the art museum.

To me, the suggestion that a child, when young, should go to one museum and not to the other is unreasonable. The two museums stand for distinctly different ideas; neither is more nor less important than the other. Unhesitatingly I urge that the child go to the natural history museum, but just as strongly I urge that he also go to the art museum.

There are certain aids to appreciation employed, whether a child is looking at natural history objects or those of an art museum, and the more intelligent their use the more satisfactory the results. The public, generally, is more intelligent when confronted by animals, birds, etc., than when confronted by pictures or sculpture, and the child profits accordingly. For instance, we go to a case of polar bears and we call the child's attention to the conformation of the animal,—the small head, the large body, the great legs, the paws, the quality of fur; and we point out the natural surroundings of the animal as exhibited in the case,—the ice and open water, the kind of food. These ideas—aids to appreciation—interest him and help him to

understand what that particular object (the bear) stands for. Incidentally, how much more valuable similar information would be if given by someone trained in natural history work.

On the other hand, a child is taken to an art museum and, unless guidance is requested, the explanation offered by the mother or older friends is usually something along this line: "There, you see? There is a portrait of John Bours, Copley 1737-1815. Yes, I suppose Copley is the man who painted John Bours. And this is a portrait of William Carpenter by Ralph Earl 1715-1801. Red suit? Well did you ever see anything so ridiculous as a red suit on a boy? Mrs. Jonathan Brooks, by Frothingham. I never see that picture that I don't think of your great aunt Minnie Hatch. Waterfall by Twachtman. Well, that doesn't look real to me. . . ." and so on. In this case not one word is said to help the child to understand what the paintings stand for. No constructive criticism is given; in fact the suggestion that the red suit is ridiculous and that the waterfall is not real are destructive criticisms taking from the child a possible feeling for the aesthetic values of those pictures.

Educational departments are trying to set the youngsters in the right way to appreciate museum objects for their true aesthetic qualities, not only for their historical significance. And I maintain that the children thoroughly enjoy visiting the galleries,—that they do not suffer from museum fatigue. Take a Sunday in our Museum. Our two rooms are filled with children of four years of age and older, drawing, painting, doing picture puzzles, and reading. When we

say that there will be guidance through the galleries for any who would like to go, the children drop everything to stand in line by the door in the hope that they may be able to go on one of the trips, though only about ten are taken at any one time. If these children were fatigued by their visits through the galleries they would not continue to go whenever the opportunity offered, for there is nothing compulsory about it. And the guidance is of a very different character from the one used as an illustration; the aids to appreciation are the result of practical study. The child's attention is called to certain principles found in all fine works of art: that the artist has made his painting "say something"; also how admirably the composition fills the outline—rectangle or circle as the case may be; how the colours used express the sentiment of the subject; how the quality of line substantiates this same idea. The child realizes that there is a great deal more to paintings than a few faces or clumps of trees; his imagination is stimulated and the time goes only too quickly for him.

No, instead of depriving the child of the broadening influences of visits to the galleries of museums of fine arts, let us by all means encourage these visits and supplement them by guidance and suggestions based on a sympathetic understanding of a child's mind as well as a sympathetic understanding of works of art, whether painting, sculpture, or the practical arts.

M. P. T.



CHINESE SNUFF BOTTLES AND PENDANT OF AMETHYST, HORNBLENDE
QUARTZ, SMOKY QUARTZ, JADE, AGATE, AND ROCK CRYSTAL

*This group is a part of a large collection given to the Museum
by Mrs. Kingsmill Marrs of Boston*

EDUCATIONAL DEPARTMENT

LECTURES

January 6. HUNGARIAN PAINTING

DR. GABRIEL DE TEREY

January 27. THOMAS CHIPPENDALE, HIS LIFE, STYLE, AND
FURNITURE

HERBERT CESCINSKY

February 24. SKETCH AND PICTURE

PROFESSOR FRANK JEWETT MATHER, JR.

March 10. THE PSYCHOLOGY OF ART CRITICISM

RAYMOND HENNIKER-HEATON, *Director*

INFORMAL TALKS

Informal talks will be given in the galleries on alternate Sunday afternoons during February and March. The usual hour is 4 o'clock.

STORIES

Stories are told in the Lecture Hall each Saturday afternoon at two o'clock by Miss Thayer and Miss Bryan. The subjects for December, January, and February are as follows:

STORIES OF JAPAN

December 6. THE MAKING OF A JAPANESE PRINT

December 13. THE FORTY-SEVEN RONIN

December 20. THE ENCHANTED WATERFALL

December 27. A STORY OF FESTIVAL DAYS

STORIES (*Continued*)

STORIES OF HOW TELEMACHUS VOYAGED IN SEARCH OF
HIS FATHER ODYSSEUS AND HOW ODYSSEUS FARED ON
HIS JOURNEY FROM THE LAND OF THE PHAEASIANS

January 3. TELEMACHUS SETS SAIL FOR PYLOS AND SPARTA
IN SEARCH OF NEWS OF HIS FATHER
ODYSSEUS

January 10. THE SON OF ODYSSEUS HAS NEWS OF HIS FATHER
FROM KING MENELAUS AND THE BEAUTIFUL
HELEN

January 17. DAYS AT SPARTA ARE FILLED WITH THE TELLING
OF DEEDS OF ACHILLES AND THE SON OF
PRIAM

January 24. ODYSSEUS HAS MANY ADVENTURES ON HIS
JOURNEY TO THE LAND OF THE PHAEASIANS

January 31. PENELOPE REJOICES THAT ODYSSEUS AND TELE-
MACHUS RETURN ONCE MORE TO THEIR OWN
LAND OF ITHACA

PERSIAN WONDER TALES

February 7. THE GLORY OF FERIDOUN

February 14. ZAL THE MIGHTY PEHLIVA

February 21. RUSTEM THE MAGNIFICENT

February 28. THE VALOUR OF SOHRAB

UNIVERSITY EXTENSION COURSES

Courses in *Appreciation of Painting and Sculpture* are
being given by Miss Simons. These courses are open
to the public and are of college grade. They are
sponsored by the Department of Education of the
Commonwealth of Massachusetts.

SCHOOL COOPERATION

Mr. Young, Superintendent of the Public Schools of Worcester, has approved of a plan whereby the Grade Schools and the Museum may come into closer cooperation than heretofore. We are very much pleased that this opportunity has come about and feel confident that the work under consideration will meet with the approval of the principals and teachers.

A class from the Normal School came to the Museum for guidance through the galleries. The following letter was written by one of the pupils, Evelyn J. Bjorkman, twelve years of age.

WHAT I SAW AT THE ART MUSEUM

Boris Anisfeld painted many scenes for plays and operas. He is a Russian and is quite familiar with Egyptian Art. We find many points in his works that suggest the Orient, such as the Buddha deity worshipped much in the Eastern countries, the blue-greens, designs of the lotus, the red-oranges. His costumes and characters all have an Eastern air. We saw many pictures that represented famous stage scenes he has skillfully arranged.

Luckily we chanced to see handsome Chinese materials, a beautifully carved dragon, two frescoes, beautifully colored windows, the armor and halberds used in different ages, ancient Greek and Chinese pottery, a tomb, old English and Colonial silver, pictures in magnificent golds, reds, and blues that were painted in the twelfth and thirteenth centuries, and the Oriental gallery.

The materials were of silks, satins, and brocades. They were so well hand embroidered in dragon and flower designs they appeared to be woven or embroidered by machine. The colors harmonized and balanced each other nicely.

The two frescoes were just as they had been when in the ancient churches. In taking the frescoes out of the church many small pieces were lost, therefore the frescoes aren't quite complete. One fresco

was of Christ and His Apostles. Different from most paintings the heads of the Apostles grow gradually higher as they near Christ whose head is above all. As a general rule the heads of the Apostles are of an even height and only Christ's head rises above the others. I liked this fresco best, perhaps because I had never seen a real old fresco before. The other fresco was of "The Crucifixion." The bend in Christ's body balanced the fresco and showed great pain.

The English and French stained glass windows were very beautiful. The prevailing colors were red, green, and blue. These deep rich colors went round and round the picture the glass formed, rather than being in blotches. The sun shone through the glass and brought out the sparkling beauty in it.

Painters in ancient days didn't strive to put their characters in motion. At first the pictures had no landscape or background, but later a few objects that looked much like feather dusters appeared in the pictures, they apparently were trees.

EXHIBITIONS

- January* MEMORIAL EXHIBITION OF PAINTINGS
 BY MAX BOHM
- February* PAINTINGS IN THE PERMANENT COLLECTION OF
 THE MUSEUM
 TAPESTRIES LENT BY MRS. F. L. W. RICHARDSON
 OF BOSTON
 PAINTINGS BY GEORGE BELLOWES
- March* LACES

CONCERTS

The free Sunday concerts will be held on alternate weeks during January and February. The following were given in December:

- December 7.* THE BOSTON ORCHESTRAL SEPTETTE
 CARLOS E. PINFIELD, *Director*
- December 21.* THE BOSTON SYMPHONY SEPTETTE
 ALBERT SAND, *Director*



NEW ENGLAND TOWN

STEFAN HIRSCH, AMERICAN, CONTEMPORARY

Oil on canvas, 29½ inches by 34½ inches

BULLETIN OF THE
WORCESTER ART MUSEUM
 WORCESTER, MASSACHUSETTS
Issued Quarterly

*Entered as second-class matter July 7, 1911, at the
 post office at Worcester, Mass., under the
 act of July 16, 1894*

*Acceptance for mailing at special rate of postage
 provided for in section 1103, Act of October 3, 1917,
 authorized May 9, 1924.*

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The Commonwealth Press, Printers, Worcester

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H. STUART MICHIE *Principal*

HOURS OF ADMISSION FREE

Daily from 10 A. M. to 4 P. M.
 Sunday from 2 to 5 P. M.

SUSTAINING MEMBERSHIP

The Sustaining Membership is composed of persons sufficiently interested in the work of the Museum to pay an annual fee of five dollars. Sustaining Members will receive all reports, catalogues, and bulletins issued by the Museum, and invitations to all lectures and receptions held under its auspices.

BULLETIN

Copies of the *Bulletin* may be obtained without charge. They are sent regularly to members of the Corporation, Sustaining Members, and to institutions. Others desiring the *Bulletin* by mail should apply to the Secretary; the cost of mailing is ten cents for one year, or one dollar for a life subscription.

REFERENCE LIBRARY

The library at the Museum contains books and periodicals on art and related subjects, which may be freely consulted or borrowed by the public.

EDUCATIONAL DEPARTMENT

The use of the loan collection of lantern slides and mounted photographs, embracing subjects in art, history, and travel, is offered free to the public.

Illustrated talks on various phases and periods of art, stories, and guidance through the Museum are given without charge. Appointments should be made in advance.

**THE SCHOOL OF THE
 WORCESTER ART MUSEUM**

The school occupies the Salisbury House at 24 Highland Street. It includes departments of Design, Drawing and Painting, Metalwork, Pottery, and Weaving.

Three year course. Day and free evening classes.